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brass founders to cast them. Many of the clock makers in the country were obliged to do their own casting, and of course having but little of it to do worked at a disadvantage in many instances.

It must of course be admitted that the standard of workmanship did not average as high as the number of clock makers increased with the growing population; yet it can be said in truth that the average was quite equal to that of the imported clocks, except of course in rare instances, when some unscrupulous maker would put poorly made clocks on the market, thinking thereby he had taken the straight road to fortune, but most of these clocks are now thrown aside or reserved for the auction room.

The writer had his attention recently called to a case of this kind, where a lady who, thinking she could do better than to buy a clock of a responsible dealer, went to an auction sale in Harlem and bid in two at what she thought was a great bargain, but upon consulting a clock repairer found them worn out and almost worthless, except for old brass. It is safe to say that when she buys any more "Grandfather's Clocks" she will consult a competent mechanic beforehand, or buy of a responsible dealer. As to the cases of these clocks, they were usually made by cabinet makers, who made this a special branch of business.

In Germantown and other of the Pennsylvania towns which contained several clock movement makers, one cabinet maker with one or two workmen would make the cases for all the clock makers in the region. In Philadelphia, a Quaker named Fisher made cases for nearly all the clock makers in the town at the beginning of this century. Some of the country clock makers would make their own movements and hire a cabinet maker to make the cases in the same shop. The Willards of Boston had quite an extensive case factory and dial painting shop in connection with their movement shop.

Some of the Colonial makers of early date used white wood and ebonized it. It made a very nice case for a time, but as the wood shrank or swelled the finish would crack and spoil the appearance. This was done more especially during the Revolutionary period, when it was necessary to make them at a low price.

While speaking of cases we think it not out of place to allude to some of the English and Dutch styles, from which, of course, the Colonial clocks were designed. The Dutch high case clock can usually be distinguished in external appearance from an English clock, first by the wood, which is often of light color, oak entering largely into the construction of Dutch clock cases. It is often fancifully inlaid on the outer edge of the door. The Dutch clocks are, as a rule, built slimmer in the center, or neck, than the English, which are wider and heavier and have a more massive appearance.

Mahogany has been used almost entirely for cases since its introduction into England, the finish being universally a high polish. Some of the very fine English cases were patterned after the famous Chippendale designs of furniture, but few of these found their way to America.

Thus far nothing has been said of the price of these clocks. They ranged from sixty to one hundred dollars, the best makers charging the latter sum. It usually took from three to four months to get a clock made by the smaller makers after it was ordered, and then a much longer time often elapsed before the maker got his pay. He was expected often to take the largest part of it in merchandise of some sort.

Few of the Colonial makers, especially in the earlier part of their career, had the capital to have the clocks on hand. Of course makers like the Willards of Boston, who came to have a national reputation, manufactured on a more extensive scale. It will be seen that owing to the high price of these clocks they were not to be obtained except by those in comparatively good circumstances.

None but the wealthy or well-to-do people were expected to have clocks. Sun dials were far more common, but when the Connecticut "Hang-up wood clocks" began to be made in 1790, and sold at twenty dollars each, they were soon in great demand; they were made for service rather than for beauty, but those were days when practical rather than esthetic household articles were in demand.

The brass clock makers could not compete, and gradually found themselves obliged to "cease from grinding" because "their occupation was gone." By 1825 the hall clocks had been almost entirely superseded. It was not a matter of competition with them, for instead of meeting the intruding competitor by introducing machinery and perhaps reducing the standard of workmanship, they merely stopped making.

The reader may think we are going into many

details in this connection, but we have done it to illustrate one point. That is, the Colonial clocks are good whether made when no other style was known except the small Dutch clocks, or made after the introduction of Connecticut clocks which cost much less. The tendency was rather to raise the standard of workmanship than lower it. The clocks cost three or five times as much and must prove themselves of relative value. Another reason why the Colonial clocks fell into disfavor was that wood mantel clocks soon superseded the "Hang-up" wood clock, and, of course, as the wave of civilization rolled westward, being less bulky they were more easily transported.

Speaking of the difference in size of Colonial clocks and those of less dimensions, reminds the writer of a circumstance which occurred not many months since. An elderly lady living in the town of E——, who is the daughter of a Pennsylvania clock maker, was requested by a gentleman residing in Brooklyn, who is also a descendant of the clock maker, to obtain one of her father's clocks for him, if possible. This she succeeded in doing after a time, and having it carefully boxed, shipped it to his Brooklyn home. In due time it was unloaded from the express wagon, with great care, at its future residence. Several of the neighbors had noted its arrival, and from the size and shape of the box, and care with which it was handled, they felt it their duty to call and offer words of condolence and ask if it was a near relative and when the funeral would take place. But returning to the subject, the Colonial clocks fell into such disfavor that most of them were relegated to a place in the attic, or sold at three to five dollars each.

But better days were in store for them; a few years since they came into great demand, dealers went through the country buying them up, and many of them have been sold to their present owners at even higher prices than they originally cost nearly or quite a century ago. In some instances they have remained in families and withstood all the opposition and kept on faithfully ticking off the time and ringing out the hours, and are now the most valued piece of antique furniture in the household.

The demand for clocks of this style is so great that many of the Connecticut manufacturers are making clocks of this style. One company in Boston, another in New York are making extra fine clocks of this kind with chimes, and costing from three hundred to eight hundred dollars.

An enterprising Providence maker is giving his entire attention to it, and is designing and constructing cases that for elegance and finish even excel the old makers. He recently designed and constructed for a prominent club an oak case that for artistic beauty has never been excelled.

#### TEA AND DINNER SETS.

HOW would the gastronomic joys of a Lucullus have been heightened had his luxurious repasts been served on nineteenth century table ware? There is to be found, in the selections that may be made, any amount of mental gratification contributing very materially to social pleasure and the refined delights of taste. The artistic completeness aimed at in engraving, inlaying and painting and in relief, refined and delicate, added to beauty of form, contribute an individual character to sets which has its own value. Exquisite qualities of glaze and texture contribute their quota of attractiveness, table ware being the study of the chemist as well as the artist.

There are painters who have attained to high fame in this branch of art, and whose monograms double or treble the value of the production. In France, where the ceramic art so richly thrives, twenty thousand francs is regarded as no extraordinary sum for the design of a richly decorated dinner set. Manufacturers and agents of foreign houses make a superb show of this ware, and Christmas time witnessed a large expenditure on the ceramic decoration of the table, for personal use of the buyers or as presents. Gloriously attractive table sets have solved many a problem that had racked the brains of those pondering as to what would prove an acceptable gift. The difficulty lies in the circumstance that the receiver can never be consulted. But there can never be an excess of varied types in the house, provided they have sterling merit.

The picturing of subjects appropriate to sets, and varying these for each dish, was never more carefully studied, particularly those of fish, roast, and game. The painting of these has now a preference over relief work. Some of the most exquisite delineations of the finny tribes and of their haunts, whether beneath the waters or moving on the surface, with bank or coast scenery, are executed in table ware. In game sets, wild and

domestic animals and birds are treated with equal felicity, tableaux of natural history that are instructive as well as entertaining.

The wild deer slaking its thirst in a silvery lake, the watchful chamois perched on a giddy height to warn his fellows of the approach of danger, the bear attacking a honey nest, ravening wolves in troops keeping company with the driver on the plains of southern Russia, a hawk pursuing its prey, a covey of pheasants starting up from the underbrush, these and countless other subjects. Hyperbolic critics who would only have had them presented on canvas and in drawing and engraving have long repented of the heresies they entertained; and is not this sufficient? Skillful treatment is enlivening also to the spirits.

In rich and elaborate minutely patterned dinner ware Cashmere and gold borders are in the lead, in some examples square or many sided, the pattern merely lying across the corners. A pretty device as to form is having these corners turned back overlapping the dish or cover. The centers of these pieces are variously adorned, plates, for instance, being engraved in gold within the rim, center ornaments to match.

Then there are very attractive sets with marquetry for decoration in deep chocolate and gold and corners of very rich Japanese gold. Gold and turquoise spray over color makes a pretty combination.

Some fine effects are produced by the shading off of colors about edges and base as though these had faded away into the semi-translucent ground.

Not precisely brilliant, but to be admired for artistic taste, are gray flowers and sprays in combination with gold. Festoons with finely painted flowers, or flowers in relief shaded with gold, enter largely into decorations.

A dinner set with moss roses and band of color of gold lines is unexceptionally tasty, variety being brought about by different positions and shades. Venetian dessert plates have appeared in different glazes.

To enhance rich design are edges cannellé and torsé fluted at start. Leaf forms are put to good account as raised edges of dishes. The sun-flower, lately so fashionable as a dress ornament, as well as other flowers, have been transferred in relief form to the center of plates. Many sets of covered dishes have low fluted sides tinted with warm colors relieved by sprigs and flowerets. Handles show much novelty. On some covers grotesque human figures make their appearance.

There is no scarcity of elegant fruit shapes on which fancy has indulged in all sorts of fantastic shapes and moldings, the latter including flowers and stalks fully molded and lying on the flat or shelving surfaces as though accidentally dropped. Much is made of the leaf shape with rich Indian borders in gold and enamel and Lahore and other choice flowers. The coupé shape richly engraved gold border and decoration in bouquets of flowers, holds its own.

High and intense colors are well suited to fruit sets. We may cite Marguerite borders in four warm colors and gold, also borders in rich Japanese gold as matching well. Delicately shaped ice cream plates are to be seen in tressed style with Parisian flowers, basket work of very rich gold also in gray tones.

Tea pots take all fanciful shapes. Some have actually two spouts, and others raised border above lid with aperture within from which the tea is poured out, the cover elevated so as to show ornamented sides with rich gold border, the handles being turquoise. The white glaze is subdued in some sets to a beautiful creamy tint. The tea leaf and its delicate blossom and stalk around the body of cups, the stalk also forming the handle, is an appropriate device.

Among reliefs are lissac flowers in Cluny, and there are low toned and exceedingly delicate Hungarian patterns dotted over with small flowers of the field, such as the daisy. Hawthorn flowers in olive and gold edge are exceedingly choice.

Tête-à-tête sets of cups with four cups and trays to match with paneled picture scenes, each a different subject; this decoration including the tray itself, the raised edge of which is in royal blue and gold, are very inviting, and the scenes whether amatory, pastoral or otherwise have the advantage of suggesting lightsome topics of remark.

The skill lavished on coffee sets renders these real *objets d'art*. We may instance the Cambridge shape, the surface covered with fine paintings, pots after the Persian fancies. The coffee berry and stalk in relief forming also the handles, look very handsome, and there are delightful renderings of apple blossoms and gold.

No money spent in beautifying your home is wasted. The waste only begins with extravagance and bad taste.